

Attractions to Be Seen at Washington Theaters This Week

POLLY.
Dear old McIntyre and Heath, may their shadows never grow less. Those two famous old Georgia minstrels have not lost their attractiveness with the years, as they proved last night at Polly's, when they opened a week's engagement in "Hello, Alexander," a merry musical jungle filled with pretty girls, lively snappy tunes, catchy specialties, and rich blackface comedy. It was much against the wishes of the large audience that the show was hurried to its close. The management wanted to stop, but the spectators applauded for more.

The plot? Oh, bother the plot. It does run through the two lively acts, but frequently it is quite forgotten, especially while the unctuous flow of language pours from the lips of Henry Clay Jones into the waiting ear of Alexander. Now and then one recalls old jokes only to laugh the heartier, for the stars are better than ever.

Edgar Smith and Emily M. Young collaborated on the book, but they had little to do. Jane Schwartz's music is good. It is better than that, it can be whistled, and the cutesy little "broilers" perform Allan K. Foster's dance numbers with becoming skill. All the boys in town will be going to see those "broilers" before the week is out.

Capturing the audience all by herself, Esther Walker achieved a personal triumph with her song and

dance specialties. She showed Washington the far-famed shimmy dance, backed by a dozen or more pretty girls becomingly attired for a shimmy dance, and she also gave some advice to girls regarding their treatment of heroes returning from France, where they may have learned new styles of making love.

Johnny Burke's monologue on his experience as a drafted soldier, followed by his piano performance, was a big hit, and only the lateness of the hour kept him from continuing.

Clayton and White, vaudeville headliners, offered eccentric dancing of high merit, and, like Burke, suffered from the cruelties of the clock.

The Misses Holt and Rosedale, well known on the vaudeville stage, entertained acceptably with their songs, their scene on the levee at New Orleans being above the average for beauty and tunefulness.

If Washington possesses any tired business men, they should hasten to Polly's, where McIntyre and Heath are offering a complete antidote in "Hello, Alexander."

GARRICK.
Charm of personality is the chief asset for success on the stage—the success measured by entertainment given to an audience—Marie Cahill proved last night in her debut in straight comedy at the Shubert-Garrick. For it is this appeal, rather than the snappy quips with which the authors provided her, that makes "Just Around the Corner" well worth seeing.

Miss Cahill is admirably fitted for work in just such a cozy, homelike playhouse as the Shubert-Garrick. She fits right in with its compact arrangement which seems to eliminate the footlights as a dividing line between the auditors and actors and makes you feel as though you had a part in the action of the entertainment.

"Just Around the Corner" cannot stand out for keen humor or satire, and would be spoiled if presented from that viewpoint. But the dialogue is snappy and has point, and above all, the play has action.

The plot of the comedy is a reversal of the time-honored one wherein all villainy emanates from the large city and all goodness from rural communities. If a moral, or a lesson, or a controversy is attempted, it cannot be said it is presented convincingly. For, according to the story, Mrs. Larrimore (Miss Cahill) is the daughter of the big city crooks before she encounters their counterparts in the small town to which she flees to recoup her fortunes, and does. If there is a moral point, it is that there is no monopoly of good, or bad, in any community, or by any class.

But it is a play of optimism. Who could be more optimistic than a New York society woman, who loses a fortune with a single stroke and sets out to win another by conducting a country store with the assistance of a rube clerk, an ex-pickpocket, a "knight of the highways," a stranded actress, and in the face of the open hostility of the inevitable big boss of a small town, who conducts an opposition store to say nothing of owning the only bank and the only newspaper. But Mrs. Larrimore does and wins in most diverting manner.

George MacQuarrie, who plays lead to Miss Cahill, Roy Bryant, Glen Anders, Wilson Reynolds, Lorin Baker, Eugene Blair, Charles Morrison, and Margaret Hoffman, complete a capable cast.

NATIONAL.
"Miss Springtime," Emmerich Kallman's tuneful musical comedy with the sprightly lines of Guy Bolton and P. G. Wodehouse, comes to the National Theater this week for an enthusiastic reception. The music is as refreshing as ever, and while the cast with one exception, has been changed over its performances here a year ago, the principals are quite up to standard. "Miss Springtime," with its bright lyrics, its urban settings, and romantic music, surpassed its triumph of a year ago.

The title role is in the hands of Miss Edith Allan, who is as much an actress as a singer. In several tuneful numbers Miss Allan completely captivated her audience. With Harrison Brockbank, who played the role of Joe Varady, the gypsy photographer, who was really Sig. Marto, the great opener, Miss Allan scored signally with "The Garden of Romance" and "My Castle in the Air."

Rarely has Washington heard as sympathetic and pleasing a voice in musical comedy as that of Harrison Brockbank. With exceptional dramatic ability Mr. Brockbank fulfills the exacting requirements of the role.

Charles Meakin is well remembered here. As Paul Pilgrim, Meakin contributes largely to the comedy. Wayne Dunn is entrusted with the part originally allotted to John E. Hazzard, as Michael Robbins, and fully justifies the selection. Florence Hope scored in topical songs, and, with Dunn, scored a decided hit in the comedy roles.

The plot of "Miss Springtime" is slender enough. Michael Robbins and Paul Pilgrim, recently from the United States, are running a newspaper in Pilota. Pilgrim is in love with Rosika Wenzel, who has opera-

tic aspirations. Robbins is backing an old home week celebration, in which Sig. Marto, the great baritone, is to be the prize. The resistance, Marto arrives as Joe Varady, a gypsy photographer and succeeds in fooling Robbins, Pilgrim and the townspeople. Robbins finds he must have a substitute for Marto and gets Varady to impersonate the baritone.

"Miss Springtime" captivates Marto and Pilgrim is forgotten. It is discovered that Varady is impersonating Marto and the baritone leaves. Of course everything is finally straightened out.

LYCEUM.
With a snap and a bang and plenty of pep, "The Aviator Girls" appeared for the first time in Washington at the Lyceum Theater last night, with full intentions of remaining for a period of one week.

With a cast including those two funny comedians, Charles Neil and Nick Glynn, they won much applause from the large and watchful audience, who gave vent to hoots of merriment when the Irishman and the negro made their appearance.

"Latest Broadway song successes" were sung by a well-picked chorus, which was also proficient in dancing.

FOLLY.
Tuneful music and snappy comedy are the outstanding features of the burlesque show at the Folly Theater this week, which is being produced by "Uncle Sam's Beauties."

"One Day and One Night" is the title of the opening skit, which serves to introduce the entire company. The cast includes Charles (Snuffy) Granlich, Doc Dorman, Gus Mortimer, Billy Hagan, Florence Pointer, Ruby Gilmore, Billy Kimes, and Eva Garrison. Several specialties are given, among them being a series of seven dances by "Caprice."

A wrestling match will follow Wednesday night's performance.

PALACE.
Charming Elsie Ferguson is the principal attraction at the Palace Theater this week in "His Parisian Wife," an Artcraft production which gives the great screen star an opportunity to display to good advantage not only her histrionic abilities but some wonderful clothes.

The Paris and its social whirl are just as far removed from the quiet, Puritanic life of New England as the East is from the West, is the principle which the play has for its basis. It is the story of a struggling young French actress who meets a rich young American in search of excitement in Paris.

The two are married after only a few hours of courtship and sail for America. The young wife (Miss Ferguson) is the happiest woman in the world until they arrive at the home of her husband's parents in New England. The old folks belong to the old school of Puritanism and are shocked by the young wife's ultra-fashionable and risqué clothes. They finally succeed in estranging the husband from the wife, who leaves their home and becomes a sensation in New York society. The husband at last recognizes the error of his ways and begs forgiveness.

RIALTO.
Visualizing a story that is founded upon the metamorphosis of a Paris Apache from a marauder to a patriot and a hero, the Rialto Theater presents "The Tricolor," "The Wildcat of Paris," this week's principal photodrama at Moore's Rialto Theater, yesterday, delighted capacity audiences. Priscilla Dean, in the title role, contributed an exceptional impersonation.

Priscilla Dean, in the role of Colette, who through the accidental association with an artist whose studio she enters the role, reimagined as the spirit of Joan of Arc and leads her band from its cellar hiding places to the defense of the republic, offers one of the most daring portrayals celluloid has ever recorded. Not daring beyond the point that limits fidelity to type, but rather in the astounding willingness to incur physical risk which she displays.

There is nothing apparently that this intrepid young woman will not venture, from rough-and-tumble fighting with men three times her size to scaling high walls and dropping lightly through skylights.

The bill is completed by the usual abbreviated features, the orchestral rendition of a selection from "Lucia di Lammermoor" and "Garden of My Dreams," played by Mr. Breeskin as a violin solo.

COLUMBIA.
Varying the old story of the lovers whose paths lead through the perils of the great war, "The Common Cause," shows how an unhappy married pair finds in the strife the curable which destroys their misunderstandings and unites them in a perfect love.

The opening episodes of the photoplay are in New York, where the husband and wife are on the verge of divorce. They are coming to divide the property, the husband to go away with the troops and the wife to find forgetfulness in service for others in France. Through all the trials of the war to the final moment when the two are reconciled on the battlefield, and peace comes to the world as well, the story is one of engrossing interest.

METROPOLITAN.
Max Marcin's melodrama, "Cheating Cheaters," makes a rattling good photoplay, with its mystifying story full of suspense and absorbing interest. Clara Kimball Young stars. Two gang of crooks are depicted. Each is intent upon fleeing the other, under the impression that the intended victims are rich society people. They have set up establishments in neighboring country houses and affect all the manners of the wealthy.

The surprise of the story, however, lies in the fact that the pseudo-daughter of one of the families is in

reality a clever detective agent who at the right moment claps the handcuffs on everyone concerned, even the members of the gang she has learned to love.

In addition to "Cheating Cheaters," the Metropolitan bill contains the usual supplementary reels.

KNICKERBOCKER.
The film version of "Cheating Cheaters," shown at Crandall's Knickerbocker yesterday, measures quite up to the stage production both in point of its tense hold on the interest of the spectator and its gripping thrills. Clara Kimball Young is its star and is pictured in the role of Nan Carey, a clever girl who becomes the leader of a notorious band of crooks. She establishes a home in a fashionable section of New York city, planning thereby to further acquaintance with the Palmer family and, upon opportunity, steal the famous Palmer jewels. At last her opportunity comes, but much to her surprise she finds that the jewels are only paste and that the Palmers are themselves crooks. The leaders of the respective bands decide a combination or joint syndicate for the purpose of carrying on operations would be highly desirable. But still greater surprises follow, leading to a strong climax. The same picture will be repeated at the Knickerbocker tonight.

STRAND.
The most delightful romantic film drama in which the late Harold Lockwood was ever pictured is being presented as the principal feature of the photoplay bill at Moore's Strand Theater the first four days of this week under the title of "The Great Romance."

"The Great Romance" discloses the story of a young American who falls heir to an obscure European kingdom, and in assuming the reins of government, becomes involved in a series of intrigues and adventures. The developments are rapid and the action of necessity, brisk and unrelentingly interesting.

Mr. Lockwood visualized with complete success the dashing figure of Rupert Danza, the young student at Columbia, who suddenly became the dominant personality in a turbulent principality.

The bill is completed, as usual, by the pictured current events, tonight of the day, and an exceptionally laughable Mutt and Jeff animated cartoon.

GARDEN.
"Danger, Go Slow," the outstanding feature of the photoplay bill at Moore's Garden Theater the first four days of this week, gives Mae Murray the most fruitful opportunity of her career in silent drama.

Miss Murray is cast in the role of Muggsy Mulane, the junior member of a band of city crooks that is finally broken up by a police raid. Fleeing from the law, Muggsy catches a freight train and in course of time finds herself, disguised as a boy, penniless in a small country town. She enlists the aid of a dear old lady who proves to be the mother of the only member of the gang who was caught in the raid. While Muggsy is undergoing the regeneration that inevitably follows helpful association she takes upon herself the task of bringing something of a new point of view to members of the community whose vision of right and justice has become sadly warped.

The bill is completed by the customary short reel additions and excellent orchestral accompaniment.

CRANDALL'S.
William S. Hart in "Branding Broadway" was shown at Crandall's yesterday, and is held over as the attraction there today.

Hart is seen as the leader of a band of cowboys who rides into a small Arizona town after round-up for the purpose of an old-fashioned spree. Hart is bound hand and foot by the town's law, and is committed to a train bound East. He discovers a newspaper in the car containing an advertisement signed by a great railroad magnate who is searching for what virtually amounts to a guardian for his scapegrace son. He lands the job and his adventures in Broadway thrive emporiums and other places in his new character, provide quite as much action as is ordinarily found in Hart's "bad-man" plays.

SAVOY.
"Sporting Life" was shown at Crandall's Savoy yesterday.

The scenario departs from the original play only in the elaboration of detail. The general outline is not disturbed, the plot concerning itself with Lord Woodstock's winning of the Derby, that classic of English race courses, with his mare, Lady Love, and of his stepping into the ring to take the place of an "unknown" puzill who had backed heavily and who had been dragged through the agency of Olive de Carteret, an adventures, at the instigation of her husband, Woodstock's financial ruin.

AVENUE GRAND.
"The Racing Strain" was yesterday's attraction at Crandall's Avenue Grand. Mac Marsh is its star. At the opening of the story, the audience learns that the Cameron fortunes are rapidly dwindling. The colonel's stable, once of the pride of his State, now contains but one horse, Southern Pride. The animal is shipped to the Saratoga race track, and Cameron and his daughter follow, accompanied by Dr. Love. The latter has backed another horse heavily. He is discovered in the Cameron stable by Lucille Cameron, who forces him to put up a large sum of money against the famous colts stock he has unloaded on her father, as a wager on the race. An hour later, Southern Pride wins.

"The Make-Believe Wife" starring Billie Burke, is today's attraction at the Avenue Grand.

APOLLO.
Capacity houses were the rule yesterday at Crandall's Apollo, where the patriotic feature, "Lafayette, We Come!" with a strong cast headed by E. K. Lincoln and Dolores Cassinelli, the attraction. It derives its title from the famous address uttered by Gen. John J. Pershing in his speech over the tomb of Lafayette shortly after his arrival in France as the head of the American expeditionary forces, and epitomizes the payment of America's debt to that country, contracted nearly a century and a half ago.

"My Cousin," starring Enrico Caruso, is today's attraction at the Apollo.

CHRISTIAN ENDEAVORERS TO AID GARDEN DRIVE

The thousands upon thousands of members of the United Society of Christian Endeavor are called upon to rally to the world cry for food, in a letter to every organization in the country today from Rev. Francis E. Clark, of Boston. With this letter goes garden books and posters from the National War Garden Commission, which is leading the drive for victory gardens.

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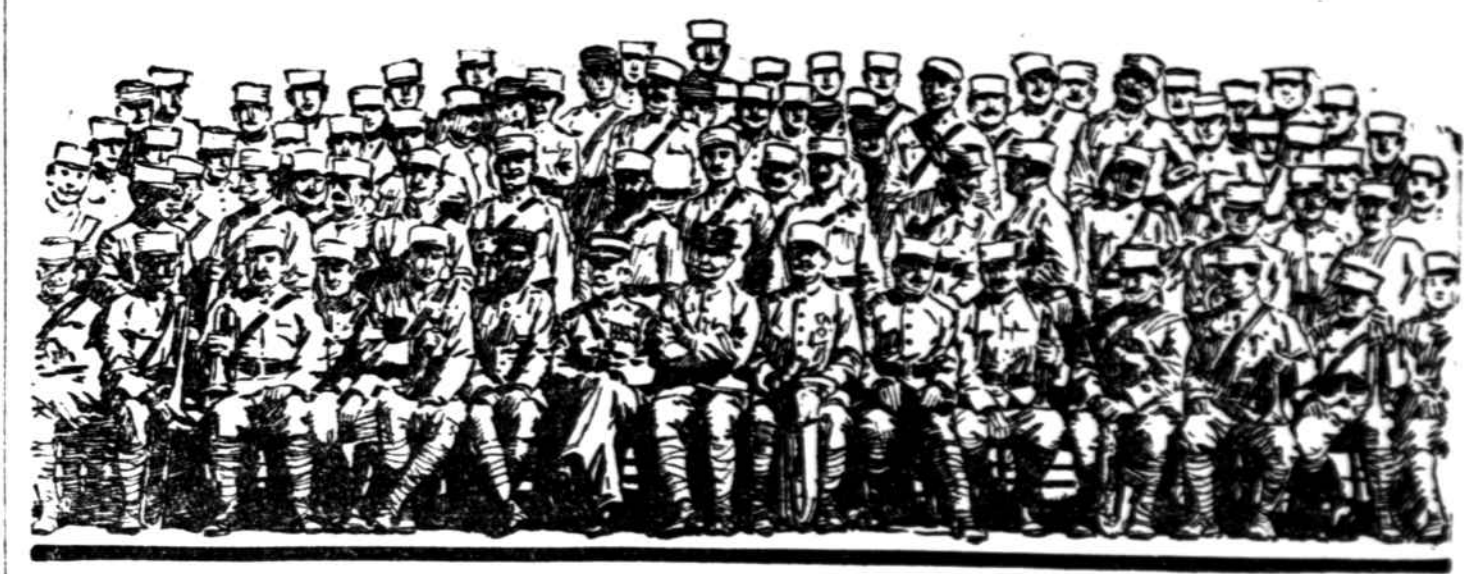
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